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mit dem Verfasser zu fragen, ob die Resultate "als nicht im Verhältnis stehend erscheinen zu der Unsumme von Zeit und statistischer Arbeit, die sie erforderten." Das wäre indessen durchaus ungerecht; zurückblickend unterschätzt der Schwimmer meist die zurückgelegte Strecke, und man darf von einer Untersuchung von über 15000 Versen verschiedenster Werke keine völlig ausschöpfende und abschliessende Arbeit verlangen. Der Verfasser hat mit ungeheurem Fleiss, mit Umsicht und guter methodischer Schulung und endlich mit ausserordentlicher Belesenheit in der einschlägigen Literatur eine feste Grundmauer aufgebaut und das statistische Gerüst geschlagen. Seine Nachfolger werden bei weitem leichtere Arbeit haben. Was nunmehr getan werden muss ist dies: Die einzelnen Werke müssen in ihrer besonderen Eigenheit eingehender charakterisiert, die Darstellungsmittel müssen in ihren Wechselbeziehungen verglichen und Goethes Vers muss—ein Anfang dazu ist schon von Hettich gemacht—in die Entwicklung der Form im allgemeinen und die Reihe der übrigen Dramatiker eingeordnet werden. Eine Arbeit wie die vorliegende bedeutet einen guten Schritt vorwärts auf dem Wege.

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NEWPORT, CLARA PRICE: WOMAN IN THE
THOUGHT AND WORK OF FRIEDRICH HEBBEL.

A Thesis submitted for the Degree of Doctor of Philosophy. The University of Wisconsin. Madison, Wis. 1912.

Dr. Newport approached her subject from the standpoint of the scholar and of the woman, and was, therefore able to see some of the Hebbel problems from a new and interesting angle. A brief Introduction traces succinctly the changes which have taken place since 1800 in the position of women in the world and hence in literature. Hebbel's works, both in prose and verse, prove that he passed through a similar evolution in his attitude towards women—an evolution which kept pace exactly with his own inner development and was influenced by the varying fortunes of his life and the women with whom he came in contact.

During the Wesselburen period, as the autobiography and the lyrics show, woman was to him the dream-maiden, the creature all soul, all loveliness, "to be adored rather than desired." True love often culminated in death, marriage

was usually looked upon as a profanation (pp. 13 ff.). The women who entered his life during the Hamburg and Munich period—mainly Elise, Emma Schroeder, Josepha Schwartz—changed the picture. The predominating trait of all three, as seen from the letters and diaries, was their complete subjugation to the powerful masculine personality, with whom they had no means of coping on equal terms, and who repaid their worship with passion not unmixed with contempt. Hebbel's mental attitude at this time is best reflected in "Judith" and "Genoveva". The latter is the ideal: submissive, saintly, beautiful, and noble. She does not by entering the sphere of action go beyond the legitimate limit of her sex, (p. 71); Judith, though inspired by the Deity, has stepped beyond woman's permissible bounds, by attempting initiative action. Mirza serves as the mouthpiece of Hebbel's condemnation of Judith's deed. He himself had stated that Judith was aimed against the emancipation of women. In other words, Genoveva is held up to women as a model, Judith as a warning (p. 69). Later Dr. Newport points out that Mariamne, whom she calls "the new Judith" implies a complete reversal in Hebbel's attitude (p. 95). "Maria Magdalena" marks a step beyond Judith, for here Hebbel arraigns society for its use of woman. "Judith is a criticism of woman, and 'Maria Magdalena' of society" (p. 80). In the last period, when Christina Enghaus had made him acquainted with a new type of woman, one who could love without exhausting her entire personality in the sex function, he took a further step: the admission that woman has a right to protection against attacks on her individuality (p. 81), we might add even when these attacks are made in the name of love. Mariamne is the culmination of this development. "Here for the first time in his work, we have a real tragic heroine treated sympathetically" (p. 95). Judith has been rendered unfit for life by breaking through "woman's sphere" of passivity; Genoveva, the saint, was martyred for the good of the world without being given a chance of resistance; Clara was "pushed out of life"; but Mariamne left life when life was bereft of inner dignity (p. 96). Illuminating is the author's parallelism between Judith and Mariamne, Clara and Eugenie, Genoveva and Agnes, showing that Hebbel went back to the same type of dramatic heroine, but from a new point of view.

In the process of tracing this evolution Dr. N. gives some acute analysis of dramatic characters. Her sympathetic depiction of Judith (p. 60) contains an original bit of criticism upon the passage in which Judith describes the humiliating

events of her marriage night to Mirza. "Such a scene would be forever locked in the secret recesses of a woman's nature In madness or delirium she might reveal her secret, but never to explain her refusal of another man She would guard such a secret with her very life." (p. 60). Here a woman knows that Hebbel was psychologically at fault. The entire delineation of Genoveva with its touch of humor is fascinating. (p. 69). In the discussion of 'Gyges und sein Ring' the author shows the evolution from "Diamant" and "Rubin" in the attempt at creating a symbolic drama, in which the fairy tale and reality should blend to afford a deeper insight into the mysteries of the human soul. (p. 113). A comparison of "the lovely, dreamy heroines" of these plays with similar figures of the Maeterlinck drama might have afforded new insight here. Elucidating is the footnote in which the delicate question of the unveiling is treated. Dr. N. takes the position that the unveiling is not to be interpreted in the "old brutal sense", and adduces good evidence for her argument from the emphasis which Hebbel laid on Rhodope's eastern origin "making her more of an oriental than even the Lydians" and on her almost morbid delicacy. She sums up: "Kandaules sins against his wife by venturing to decide against her will what is fitting for her, and it remains a sin, even though his view is more reasonable than hers." (p. 113). This plausible interpretation sets Rhodope next to Nora.

A number of minor characters which usually go unnoticed are well treated and throw new light on Hebbel's power of depicting dramatically. Dr. N. shows that Margareta in "Genoveva" is the only woman in the play who undergoes a dramatic conflict; Alexandra and Salome, far from being merely vixens or foils for Mariamne, are shown to be truly tragic characters with a great deal of justification on their side; the mother of Clara, Frigga, Marfa, and Marina are carefully studied.

Dr. N. further contributes to the understanding of Hebbel by calling attention to the stress which the dramatist lays on the inherent antagonism often found between the sexes, an antagonism that is frequently intensified rather than diminished by passion, as in the case of Golo, Judith, Herod, Brunhild (pp. 32, 55, 121). Now that Strindberg has come into prominence, this stress on Hebbel's part seems particularly interesting. A study of Hebbel as a predecessor of Strindberg as well as of Ibsen might be well worth while.

With so much that is new and helpful to be welcomed it

may perhaps without cavil be suggested that the study before us would have gained in value and accessibility, had the bulk not been unduly increased by lengthy analyses of those works of Hebbel which furnished virtually no material for this study, and of the many male characters which have no bearing upon the subject under discussion. In the Introduction, Kleist's heroines are rather summarily disposed of as on the same plane with Schiller's from the point of view of modernity. Kleist was—probably quite unconsciously—one of the first innovators in this direction. His Natalie and Marquise von O. exhibit at least traces of that conscious assertion of the dignity of the individual which shows itself both in questioning the social order and in initiative action, and which marks the parting of the ways of the old conception of woman and the modern. Though it may seem a far cry from Natalie to Nora, yet Kleist must rank as one of the first of the moderns. We look forward with anticipation to the author's promised study of the women of Kleist and of Ibsen, and suggest that illuminating sidelights might be obtained by comparisons with those of Maeterlinck and of Strindberg.

HENRIETTA BECKER VON KLENZE.

FRIEDRICH GUNDOLPH, SHAKESPEARE UND DER
DEUTSCHE GEIST—George Bondi, Berlin, 1911. VIII
+ 360 pp.

During the last few years a movement has sprung up in Germany toward more vital literary criticism than was possible when scholars aimed to make of this discipline a pure science. New insights into the nature of art have aroused and fostered new ideals of scholarship. For some time artists as well as critics and writers on aesthetics have laid emphasis upon the fact that 'something experienced'—an *Erlebnis*—is the great generative principle of art; and they have felt that the value of art lies in its ability to arouse such 'experiencing' in those who react upon it, such 'experiencing' being valuable indeed, because it liberates vital forces and thus gives that heightened sense of 'life-feeling' which is cherished as the *summum bonum*. This being the *rationale* of art and its effect upon others, one has come to feel that the office of the critic lies in determining and interpreting the artist's concrete 'experience', which found expression in the particular work of art, in the light of the larger 'experience' or manner of reacting upon life and the material of living, which was dom-